The background of the cover features faint, large cursive text that reads "The Book Club California". Scattered across the entire background are numerous small, light-colored diamond-shaped confetti pieces.

QUARTERLY NEWS- LETTER

Thirty Years at the Case

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Gifts & Acquisitions

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Library Notes

Volume LV, Number 2, Spring, 1990

Founded in 1912, The Book Club of California is a non-profit organization of book lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors and to promote an understanding and appreciation of fine books.

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DESIGNED & PRINTED BY WESLEY B. TANNER, CALLIGRAPHY BY SUSAN SKARSGARD

Thirty Years at the Case

WESLEY B. TANNER

As I recall

it was September 8, 1954, when I saw my first press: I was seven years old, school had begun that day, and my father brought home the mimeograph machine. Really, it wasn't a very odd thing for my father to do, because his father had apprenticed to a printer in Ohio, and two of his uncles had run a newspaper. So when my father's church group needed a newsletter printed, Dad rolled up his sleeves and went to work. Oh, what great messy fun it was cranking out those wet typewritten sheets.

But it wasn't until January 1960 that I got my hands on a piece of type. On my first day of junior high school I was told to choose a "shop" class, and I headed straight toward the Print Shop. That winter day in Los Angeles, it was rather on the dark side, and what I remember most clearly were large World War II posters high up on the walls: "A slip of the lip will sink a ship."

Soon, after some general instructions, which included the warning not to wear a necktie (at thirteen?) while running the press, we were busy at work. "This is the first time I have ever set type. I will work very slowly and carefully and not make any mistakes." reads the yellowing scrap of newsprint I still treasure; it's set in ten-point Century Schoolbook. This was followed by a setting of a list of typographic measurements, picas, points, em quads, etc. I'm not sure what else our instructor, Norman Rose, had us work on during

that first term, but I have a book of matches with my mother's name stamped on the front cover. The blue capital letters it's set in are slightly raised, indicating that we had been introduced to the thrilling process of thermography.

I continued to take Print Shop throughout my high school years, and when I became sixteen I landed my first paying job as a printer in a local job shop: Alexander's Printing Service. I stood on a little box and ran a Chandler & Price platen press for two hours every afternoon for the Shriners' convention. But job work wasn't Bob Alexander's only interest. One of the Beat Generation assemblage artists, he published books of poetry under the imprint Press Baza. One day, finding myself alone in the shop, I pocketed a Linotype slug from the heap on the floor: THE SKULL OF A MAN BEING BURNED, it reads. Bob didn't stay much longer in L.A., and was soon living out in one of the beach communities.

The next summer, through the help of the father of a friend of mine, I worked afternoons running offset presses and cutting paper. I'm sure my employers at the Hollywood Printshop would have been quite shocked to learn that my friend's father wasn't just their ink salesman, but also the national treasurer of the Communist Party!

After graduating from high school, I moved to the Bay Area to enroll in the printing course then being taught at Laney College in Oakland. But I soon tired of lessons and went out to work in the trade. Berkeley in 1965 was an exciting place to live, and I made friends with some of the local poets. I had been reading poetry since I had discovered the work of Arthur Rimbaud and William Blake in high school. Looking at poetry at the local bookstores I found that some of the nicest books to read had been printed locally. Wanting to see more of the work of certain authors, I found my way up to the University of California campus, and there in the Rare Book Room I made two very important discoveries. The first was the observation that many of the books I admired so much were made by a process I was quite familiar with: letterpress printing. And the second was Leslie Clarke, the librarian.

She took the time to show me books that fired my imagination, not just the literature books, but also the extraordinary collection on the history of printing. Leslie took me under her wing and let me have the run of the place. Years later, the Rare Book Room merged with The Bancroft Library and all the books, and Leslie, went there. But, in those days, there were three small beautiful rooms with oak tables, and I could just go in and pull books off the shelf. It was a very nurturing environment. Leslie took me out to lunch and worried about me like a mother hen. I still have the books she gave me and I remember her very fondly.

About this time, I became involved with a local avant-garde theater company, and later became the roommate of its director, Daniel Moore. One year, for Daniel's birthday, I made and bound a little book of collages for him. At the same time I was working for a publisher in Berkeley running an A. B. Dick offset press. And for fun I thought I'd print off a small edition of Daniel's birthday book. I didn't have any type, so I just wrote out the title page by hand. I printed sixty copies and I took them around and I tried to sell them for fifty cents but no one was interested in them. When one showed up in a book store a couple of years ago, somebody called me up and asked me what it was; I replied: just buy it, it's my first book.

At this time, Daniel needed a job, and he went to work in San Francisco for his old friend, Andrew Hoyem, who was then in partnership with Robert Grabhorn. One day, when Grabhorn-Hoyem were running late on a commission, Daniel asked me if I could spare a few days. So I found myself in the bindery folding and tipping in plates for *Sketches of California and Hawaii* that The Book Club of California was publishing. I'll never forget Jane Grabhorn knitting by the window overlooking Commercial Street, and Bob sitting in a chair in front of a type case setting type. Every time I sit down in a chair in my print shop to set type, I always think of Bob.

By then I had illustrated and was printing the color plates for *2 Poems by H. D.* and I decided to have the text printed at Grabhorn-Hoyem. Glenn Todd, who still works at Arion Press, executed the presswork. Someone suggested that we use Palatino type, and that

gave me a taste for the types of Hermann Zapf. The next year when I printed Joanne Kyger's *Desecheo Notebook* I had the text set in Zapf's Aldus. I printed this and a book by Lawrence Ferlinghetti on an offset press; this being before I was overcome by the desire for the quality that letterpress printing can lend to fine bookwork.

I had been satisfied up to that point printing by lithography. After all, I had been taught in high school that it was the wave of the future, and I could see that letterpress shops were quickly becoming a thing of the past. But when one day Clifford Burke offered me the use of a platen press at Cranium Press to print *The Red Wheelbarrow* I couldn't resist. Clifford, who had generously assumed that a certain amount of instruction would have to be given to me, was quite surprised when I quickly locked up four pages in a chase, and slid the quoin key under the corner to test for "lift." Seeing that none of the type fell out, he queried: "Where did you learn to do that? You're an offset man."

Well, I wasn't for much longer. On my twenty-fifth birthday, in 1972, I decided I had had enough of the dull routine of offset job-work, and wanted to print books, and use the finer materials of my craft. After some months, and through the kind offices of a friend, Carl Landcaster, I found myself in a warehouse on Ninth Street in Berkeley, with a platen press, a papercutter, and a few cases of battered Cloister type.

Through Leslie Clarke, I had met Roger Levenson of the Tamalpais Press. Roger was very kind to me the first five or six years I was in the letterpress business; he always welcomed me into his shop, he would lend his ear when I would ask him why something wouldn't work, or what he thought about some element of design. I think of all the people I have known, Roger taught me the most in terms of printing, and I still like to think of him as my teacher. Roger liked to tell me how he had learned to print the same way from the Kennedy brothers and Haywood Hunt when he was starting out. I still think this is a better way to learn a craft than going to an art school.

By this time I had discovered Daniel Berkeley Updike and his

book *Printing Types*. I immersed myself in Updike, and I discovered the work of printer John Henry Nash. I found they had Nash's papers at the University, and in fact, everything he had ever printed, including *all* his ephemera. While I never wanted to affect such a grand style, I learned a great deal about color, materials, and superior presswork. But I think that in terms of influences, even though I came to know the local printing community, when I'm asked who I really learned the most from, I have to say, the strongest influence came from the classical style of Updike and the Merrymount Press.

I also read quite a bit of Stanley Morison in those days, which I found quite interesting, and indeed, still do. It was that interest in Morison and the history of typographic letterforms that led me to meet, and become good friends with, the late John Charles Tarr. Tarr, in his early eighties when I knew him, introduced me to twentieth-century European taste and styles. British by birth, he had studied calligraphy with Edward Johnston, worked at the Monotype drawing office during the making of the Times New Roman, and had been a close associate of Morison and Eric Gill. Later, he taught and wrote about the history of printing. It was Tarr who encouraged me to mix typefaces and sizes, creating a new font to get the typographic effect I wanted. "Why not?" he asked, "they did it freely in the fifteenth century." When he died, he left me the bulk of his typographic library. I'm sure many of my typographic interests were formed by following John's leads, and reading his books. One of John's interests, and perhaps the one that has had the strongest influence on me, was lettering and calligraphy.

Thus, when I read, for the first of many times, that still stimulating treatise of T. J. Cobden-Sanderson's, *The Ideal Book or Book Beautiful*, I was struck by his remark, "Handwriting and hand decoration of letter and page are at the root of the Book Beautiful, are at the root of Typography . . . and every printer, and indeed everyone having to do with the making of books should ground himself in the practice or knowledge of the Art of Beautiful Writing or Calligraphy. . . ." In examining Cobden-Sanderson's books, I was pleased to see in many of them the tasteful use of hand-drawn capitals,

words, and phrases. I decided that given the opportunity, I would follow Cobden-Sanderson's lead, and calligraphy would become the handmaiden of type in my work whenever appropriate. In recent years, I've been able to work with such fine artists as Georgianna Greenwood, Barbara Bash, John Prestianni, and Christopher Stinehour. Most lately, it has been my pleasure to collaborate with the Michigan calligrapher Susan Skarsgard on the design of the journal you now hold in your hands.

A part of every printer's life is the generation of ephemera. This includes letterheads, brochures, announcements, and business cards. In my case, some of the most interesting work that has come my way has been menus. Over the years a great deal of these have been created for special occasions. These were printed in large or small quantities: from nine hundred copies for a month-long restaurant retrospective, where the courses offered changed from night to night, to two copies for a birthday.

One project was a menu for George Washington's birthday. I don't think this was for any particularly patriotic reasons, but more for the fun of it. So I printed the dozen copies required in gold ink on black paper. It had a rather nice nineteenth-century feeling.

There were dinners for visiting chefs. Twice I made menus honoring James Beard. The first was a dinner when Jeremiah Tower was the cook at Ventana's in Big Sur. Down at the end of the entries the last item said "The entrance of the Mandarins"; this was a Mandarin Orange tree in a box which was rolled in at the end of the dinner for the guests to pick their fruit course. The second time, Mr. Beard rang up Chez Panisse to say he wanted to eat there that very evening. Alice Waters called me up about four in the afternoon and said in a real panic, "he's coming," and gave me the copy over the telephone. Fortunately, he wasn't coming until nine o'clock. The menu is very small, about four inches tall, with a charming old cut of some horses; I ate in the restaurant kitchen that night with the cooks.

In 1976 I gave a Printer's Dinner for James Mosley, the Librarian at St. Bride's Institute, that extraordinary printing library in Lon-

don. I had been there the year before, and as James had very kindly showed me around I wanted to treat him to some fun. At the top of the menu for his dinner is a little cherub's face. "Oh," he said, "Trattner's angel, one of my favorite ornaments."

In 1980, the Special Collections Department at the San Francisco Public Library mounted a show of these menus. For the occasion I printed a poster announcement. On it, I reproduced a sample menu. I say "reproduced" because it was written to tempt the envy of any good cook. Everything offered, wine and food alike, was just possible to have, but impossible to find or afford.

Although broadsides are not a specialty of the press, I've had the good fortune over the last fifteen years to print one or two a year for Moe's Books in Berkeley, to be given out to customers at the New Year. From time to time I've printed translations of Chinese, Indian and African poetry and the Spanish of Pablo Neruda; as well as works by Bay Area poets like George Oppen, Philip Whalen, Michael McClure, and Robert Duncan. When I first opened the letterpress operation in 1972, Robert came over from San Francisco to typeset and handcolor one of his own poems; done in an edition of only five copies, it is one of the rarest of his works. Later in 1981, we repeated this in printing his poem "Quand le grand foyer descend dans les eaux [Passages]" for the Intersection Broadside series. I printed the text and his line drawing on Twinrocker handmade paper in an edition of one hundred; I don't think he was able to complete the coloring of more than thirty before his death in 1988.

For much of the last decade, the shop has been occupied with the production of journals and books. In 1980, after the Amaranth Press closed its doors, Will Powers approached me with the idea of printing *Fine Print* magazine and the *Quarterly News-Letter* together in a kind of limited partnership. I readily agreed and we soon applied to and were appointed the printers to these journals. Although the design of *Fine Print* changed very rarely, Will and I decided to redesign the *News-Letter* with each annual volume. In the past the design had changed only with its printer. Long and happy discus-

sions would take place each summer as we ran off the last copies of the year. "Bembo," one would shout over the roar of the cylinder press, "Caslon," would come the cranky response. Soon, we'd laugh and settle on Goudy Modern.

Although Will and I were partners only on these jobs, we often worked together on other projects. With Powers at the composing stone, and myself on the press, we could often turn out work with surprising speed: the presswork for *The Comprehensive Approach to the Piano* occupied only four days! But there was one book project that Tanner & Powers still take a great deal of pride in. This was the *Collected Letters* of Frank Norris, printed for the Book Club in 1986. A large quarto of 240 pages, the presswork alone required a month's time. In the October 1987 issue of *Fine Print*, Will gave a fine recounting of this project, and the countless choices that had to be made during the design process. One of the more interesting parts, for me, was doing some of the picture research in The Bancroft Library. Among the photographs in the Frank Norris Collection was one of a Mexican restaurant in what appeared to be a Chinese neighborhood. Upon enquiring to the editor, it turned out to be where Norris courted his bride, Jeannette, in 1897, and figured in his novel *Blix*. We used it in the book. In January 1988, Will and his wife, Cheryl Miller, moved to Saint Paul in Minnesota and thus ended our partnership.

Over the years many fine people have worked with me at the Press: Alastair Johnston, Romilly Waite, and Gerald Reddan were early apprentices, to be followed later by Terry Horrigan, Linnea Lundquist, and Virginia Mudd. Fiona Thompson worked as the shop's binder as well as Shelley Hoyt. These days, I generally send my bindery work to Arnold Martinez or Klaus-Ullrich Röttscher, when I don't do it myself.

In a sense, the important work of a Press is the books published there. When I decided, in 1970, to begin publishing books of a literary nature, I chose to do so under the name of Arif (that's Ahriff, not Air-eef) Press. Arif is an Arabic word that means to seek knowl-

edge. It was my intention in publishing the titles that I have (and I will acknowledge that it is a rather eclectic group), to add to the shelf of my Ideal Reader books that would stimulate the mind, the eye, and the heart. And I use this term Ideal Reader with some purpose: it has never been my intention to please everyone with every book, but that there might be a few people of kindred spirit for a book to find. In Robert Duncan's book *Letters* there is a wonderful drawing of *his* Ideal Reader: a very plump woman, wearing a large hat, sitting in an overstuffed chair with a cat. (I confess I don't know what mine looks like.) I know as well as anyone that few people these days care to read Horace in the original, but what of those that do? Should they be left abandoned by the Printer in a vain pursuit of fame and lucre?

In addition to Arif Press, I have on two occasions published books using different press names. First, in 1978, Jack Shoemaker of Sand Dollar Books and I brought out *Kora and Ka* by H. D. under the name Bios. We had thought at the time we might publish other titles, but Jack then had the opportunity to start up North Point Press. And more recently, I have issued a portfolio of my own relief prints as Jaguar Editions, a name which I intend to use for works of a more personal nature.

Of the 110 items in the accompanying checklist* I should like to comment on some aspects of a dozen or so I find the most interesting.

First, a text which I have printed twice, Cobden-Sanderson's *Credo*. For me, the 1978 edition may be my most perfect book. A text I never tire of reading, it expresses a vision of the universe that is in harmony with my own. And certainly, even after the passage of twelve years, there is still no aspect of the design I would like to change. In it, I used for the first time, one of the three special type fonts I have at the Press. The lowercase letters are sixteen-point Bembo roman and the capitals are Centaur of the same size. I had found the Bembo capitals a little too dark in this size to harmonize with the lowercase; additionally, I thought them a rather insipid design next to the elegant lowercase. The slightly smaller and

*To appear in the next issue.

crisper Centaur, while not perhaps in perfect harmony, is still a distinct improvement. I like to call this font "Arif Bembo." The title word is composed using the beautiful majuscule alphabet from the 1570 edition of G. F. Cresci's *Il perfetto scrittore*; the cover design alludes to Cobden-Sanderson's bindings.

In creative bookmaking, the text itself should be able to suggest a new avenue of expression. In the case of Arthur Rimbaud's poem, "Voyelles," he described the five vowels as being different colors. In a portfolio I gave each of these letters a separate page, printing it in the color Rimbaud assigned to it, and in the position that it fell in the poem. On a sixth sheet I printed all the vowels in their colors, and provided a tissue overlay with the remaining consonants and points printed in a neutral brown. With the overlay in place, one can read the original French poem in all its colors. A translation by Michael Palmer appears on the title sheet.

The genesis of a book can often be quite serendipitous, *The Book of Benjamin*, for example. Spending part of the summer of 1980 teaching at the Haystack School of Crafts in Maine, I decided to stop in Chicago for a few days enroute home to take a close look at the collection of early Italian writing books at the Newberry Library. While there, the Library's conservationist, Gary Frost, showed me a model of a one-of-a-kind book by Hedi Kyle, an artist and bookbinder then living in New York City. Two cover boards were attached by a sheet folded to make ten parallel panels; thirty-six tabs were tipped on in three rows. Making some notes, I returned home and made one or two copies. The following Thanksgiving Day I showed one to the poet Michael McClure. "Let's make a book with this," I said, thinking of his *Personal Universe Deck*. This is a set of cards with words written on each end: shuffle the deck and a myriad of poems begin. "OK," he replied, "a portrait. Of an animal. Perhaps an otter or a bear." I suggested a rabbit; in fact, the McClure household pet, Benjamin. "Surely of all possibilities Bennie gives us the closest view." As is common with animals and the families that live with them, an iconographical system had arrived over the years with all mythic proportions. These symbols, events, and memories

are recorded on the tabs of *The Book of Benjamin* as words printed in black and silver. A small silver rabbit darts across the dark brown cover under a field of stars.

That winter, I was invited by the Indiana State Arts Council to participate in a collaboration at the University of Indiana at Bloomington. Five artists were brought together for two weeks and given full facilities and support to see what they could produce. Each of the five knew only one or two of the others. We were: William Matthews, poet; James McGarrell, painter and printmaker; David Keister, a lithographer McGarrell had worked with; the artist and papermaker Kathryn Clark; and myself as a book designer/printer. Matthews had brought with him a series of poems each bearing the title *Flood*. Together, we edited a group of these into a book using the same name. While McGarrell and Clark worked on lithographs and paper images, Matthews wrote some new poems and I quickly set type. After fourteen days of intense activity, we had produced six copies of a folio containing eleven poems, ten lithographs, and four paper images. In addition, all the paper used in the edition was made during this period.

I have always had a love of classical poetry. Knowing this, Jack Shoemaker brought to my notice a group of recently discovered poems of the poet of Lesbos, Sappho. These had been published by Oxford University Press and were buried in the midst of a volume of fragmentary findings that covered a decade of discoveries and as many authors. Obtaining permission from Oxford, I printed the poems as *Fragmenta Nova* using Jan van Krimpen's Antigone Greek type. Cheryl Miller drew a frontispiece which was later hand-colored at the Press. Intrigued by the idea of this project, Kathryn Clark of Twinrocker Handmade Papers offered to co-publish the book and produce new papers for the edition; for the binding, using the process of paper lamination, she produced the image of one of papyrus fragments. Guy Davenport provided a note on the text and a translation of the poems for the book's prospectus.

Upon moving into my new shop space in 1972, I had printed an edition of Cobden-Sanderson's *The Ideal Book or Book Beautiful*. Sub-

titled "A Tract on Calligraphy, Printing & Illustration and on the Book Beautiful as a Whole," this essay is the seminal statement on the art of fine printing. Its approach is as vital and fresh today as when it was written. But in the spring of 1981, my stock of copies was all but depleted, and I was in attendance at a conference of fine printing at the University of Nebraska in Omaha. During a discussion on illustration, Kim Merker, one of the panelists, remarked that he had always been uncomfortable with the idea of the illustrated book, and he had followed Cobden-Sanderson's ideas; or at least the Doves Press books had never been illustrated. When I got back to Berkeley, I read that essay again and I thought that perhaps given Kim's statement, it would be an interesting idea to do an illustrated edition of *The Ideal Book*. After all, what Cobden-Sanderson *had* said was "that its aspect [illustration] must be essentially formal and of the same texture, so to speak, as the letterpress."

A careful reading suggested to me various illustrations, which I rendered with the typographic materials at hand: lino- and zinc cuts, and bits of broken type. In one illustration I displayed the system I used to arrive at my page proportions; this was printed using a multicolor technique taught to me by the artist Valenti Angelo. Others showed the kinds of alphabets under discussion. When the text turned to the placement of poetry on the page, I responded by printing a poem by Catullus opposite, using the kind of word-spacing I think appropriate to the setting of poetry. Handsetting the book in sixteen-point Spectrum, I enjoyed myself so thoroughly, that when the text turned to "The Book Beautiful as a Whole," I printed a double-page spread of a bright landscape, using the Angelo technique. The binding papers used a formal pattern made using the bottom of a column of type from *Fine Print* (appropriately), that I had turned over.

In 1982 I was approached by James D. Hart, Director of The Bancroft Library at the University of California, to teach a course there using the pressroom at The Bancroft Library. I readily agreed, and began to teach my class "The Hand-Produced Book in Its Historical Context." Readings and discussions on printing history take place

each week, and I take a class limited to six students through the process of handsetting and printing a book on an 1850s Albion hand-press. Over a dozen titles have been published, the texts of nearly all of them being drawn from the manuscript holdings of the library. Generally these are suggested to me by Anthony Bliss, the Rare Book Librarian.

Before I began teaching, in order to get used to printing with the Albion, I produced a little book called *The Making of the Berkeley Hills*, by Joseph LeConte. Handset in Zapf's Melior type, I illustrated each of the twenty-five copies with five watercolors of California wildflowers. For the covers I went to the Magnolia Mill in Oakland and made paper-pulp landscape paintings for each copy.

It was at Magnolia that I met the artist Joseph R. Goldyne, and in 1986 we worked on three books together. The first, and in many ways the most interesting of the three, was *Le Centaure* by the nineteenth-century French poet Maurice de Guérin. In this text, an old centaur muses over his life, and the fates that have brought him to its end. In keeping with the romantic nature of the text I used a typographic treatment pioneered by the sixteenth-century type designer, Robert Granjon. The type I used was twelve-point "Garamond" italic, based on one of Granjon's types. Following Granjon's lead I had nine-point italic capitals cast for the font, and in the book's colophon named the type *Scholasticus de Granjon*, in the master's honor. Joseph provided a color etching for the title page, and an old friend Lisa Bruce designed the beautiful "Ivy leaf" pattern papers the books were bound in.

Later that year Joseph illustrated with five color etchings *Quartet*, the volume of Lewis Thomas' essays I produced with Charles Hobson's Pacific Editions. Twinrocker again made the paper, and I hand set the book using my "Arif Bembo." Closely on the heels of this came *Naomi Visits Ambrosia*, a charming story written and illustrated with seven etchings. The twenty copies were produced privately to celebrate the Bat Mitzvah of the artist's daughter. Currently, we are developing two new projects.

Returning to contemporary poetry, in 1987 I published *Twelve*

Portraits by Stephen Mitchell. Stephen, who is quite well known for his translations of Rainer Maria Rilke, the *Tao Te Ching*, and the *Book of Job*, had not yet seen any of his own writing published. For this book I turned again to the Angelo technique for my illustrations. But by now I had discovered subtleties of impression and inking inherent in the process that had escaped its inventor: three soft abstract prints accompanied Stephen's allusive poetry.

Excited by a new vehicle of expression, later that year I began to produce a series of large prints. By the end of the winter I had completed the suite of twelve prints called *Vide cor tuum*. These were issued with an introduction in a portfolio in the spring of 1988, in time to be included in a show of my work at the Special Collections Department at UCLA.

In The Bancroft Library I found one of the finest collections of the works of Horace ever assembled. And I discovered that Horace had been rather neglected by the fine presses of the current era. For my latest project, I decided to step into the breach, and publish an edition of the *Ars Poetica*, Horace's long poem on the arts of poetry and theater. I was aware that C. O. Brink had edited the Latin text in 1971 for the Cambridge University Press, and I soon obtained the publishing rights. Following a medieval tradition, appended to the *Ars Poetica* is the *Vita Horati* of the Roman historian Suetonius (containing an amusing description of Horace's bedroom).

Setting some trial pages in different types, I decided to use eighteen-point Arrighi, an italic type with a Renaissance flavor. I was pleased with the results, but found the capitals to be rather clumsy. I wondered what my options were. Should I substitute them with its companion roman, Centaur? Or even roman small caps, as Aldus had in 1503, when he printed the poet? I knew that Aldus himself had disliked this practice, to the point of leaving instructions in his will for sloped capitals, and I decided not. It would only be another lame exercise in antiquarianism, and I had my Ideal Reader in mind. I liked the classical feel of the Arrighi on the page. What to do? Remembering my special Bembo font, I started to try other typefaces. The Spectrum italic capitals looked good, but were

perfect when I reduced the size and used sixteen point. Calling the local typefoundry I explained to the caster, Lewis Mitchell, my idea and soon had enough type cast on the proper alignment for my needs.

I wanted to have a simple title page, rather like a Roman inscription, so I asked stonecutter Christopher Stinehour to supply the lettering. Thinking back to some Greek vases I had seen I printed it in a terracotta, and then used the same color in making the paste-papers for the cover.

Looking back at the years and the books made during them has been a pleasure, and so gentle reader, I ask you only to remember the words of the immortal Lichtenberg: "Whoever has two pairs of pants, sell one and buy this book."

Elected to Membership

As of January 1990, the two classifications above Regular membership at \$55 per year are Patron membership at \$150 per year and Sustaining membership at \$75 per year.

New Patron Member

Leila Moncharsh	Berkeley	Harlan Kessel
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New Sustaining Members

H. John Blossom	Fresno	Roger K. Larson
Robin D. McCall	Novato	Frank Goodall
Ned McDaniel	Oakland	Florian Shasky

New Regular Members

Tobey William L'Argent	San Francisco	Richard Hilkert
Christopher D. Brewer	Exeter	Former Member
David & Bernadette Packard	Menlo Park	Raymond L. Wilson
William J. Warren	South Pasadena	Hugh. C. Tolford

The following member has transferred from Regular to Sustaining membership status (\$75):

John Hicks	Carmel
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The following member has transferred from Sustaining to Patron membership status (\$150):

Peter Keil	Ardsley, NY
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Gifts & Acquisitions

Member Lester Lloyd has given the Club his "Magnum Opus," *The Hawaiian Bible, and other Early Printing in the Islands*, by all accounts, the largest book he has produced and one of the best designed and printed. The title-page carries the imprint of the Honolulu Club of Printing House Craftsmen, 1949, from the first edition of this work, originally printed by the Craftsmen on the occasion of the 500th anniversary of printing, and one of fifteen volumes printed by Craftsmen from all over the Pacific slope, including Hawaii. Lester was fascinated by this original "miniature," and he decided to give it its proper due, after 40 years. He did have some mechanical problems that only Lester could and did solve; he writes, "Feeding an 8 x 12 press with sheets measuring 12 x 8—and trying to hold register in two colors (ornaments printed in red for paragraph marks—and running out of ornament sorts!) was a real problem." This large book is completely hand set, a page at a time—and included is an amusing errata slip, but the small error described takes nothing away from this noteworthy book. Lester credits his wife Mildred and Alix Christie as helpers in every stage of production, and his son, Richard, who reproduced the illustrations that are more carefully printed (and in this instance mounted) than in the original. Of the 100 copies, ours is number 68 and is signed by both Lester and Alix Christie. We are delighted to own this excellent example of Western Printing and it will be housed with that collection.

ALBERT SPERISEN

From member Noel Peattie of Winters, California, we have received *The Freedom to Lie: A Debate about Democracy* between Peattie and John Swan, with annotated bibliographies by both participants and a foreword by Robert Franklin. This book will no doubt interest librarians and other readers alike, with its discussion of censorship and propaganda and its emphasis on the role of the librarian in promoting intellectual freedom. It is available in cloth at \$15.95 (postpaid) from the publisher, McFarland & Company, Inc., Box 611, Jefferson, NC 28640.

Once again, our thanks to Msgr. Francis J. Weber for his recent gifts: The three-volume set, *El Caminito Real*, documentary histories of California's Presidio Chapels, Asistencias and Estancias, each limited to 350 copies. These are new titles in his Junipero Serra Press miniature book series: *Los Angeles International Airport*, one of 250 copies, 1988, with an eight-cent U.S. Air Mail stamp as frontispiece, and a baggage check stub mounted on the

rear paste-down endpaper; *Our Lady of Montserrat*, 1989, one of 200 copies, with a Montserrat stamp as frontispiece; and *Nation's Christmas Tree*, 1989, one of 200 copies, with a Christmas stamp as frontispiece.

We are grateful to author/member John Levinsohn for his gift of two copies of his *Cow Hollow: Early Days of a San Francisco Neighborhood from 1776*, San Francisco: San Francisco Yesterday, 1976, designed and printed by Lawton and Alfred Kennedy.

Member Ronn Ronck has sent us a copy of *Panorama California: Scenic Views of the Golden State*, 1988, with photographs by Jack Rankin and Bill Lair, written by Mr. Ronck of Honolulu. Included are over 100 panoramic views reproduced in astounding color from contemporary photographs taken with a camera which captures 360-degree views using standard lenses and film. The endpapers are decorated with panoramas of Eureka in 1912 by Schuyler U. Bunnell and San Diego in 1915 by Charles Z. Bailey, and included is a view of San Francisco in 1864 by Carleton E. Watkins. Our thanks to Mr. Ronck. It is available from Mutual Publishing, 2055 N. King St., Suite 201, Honolulu, HI 96819.

Member Kay Michael Kramer of The Printery, Kirkwood, Missouri, sent us a very timely gift, arriving as it did just after our Loma Prieta earthquake in October: *The Earthquake*, John James Audubon's account of the great earthquake which struck New Madrid, Missouri, on December 16, 1811, and which was felt as far away as Charleston in the southeast, Quebec in the northeast, and as far south as New Orleans. One of sixty-five copies printed for the 'Typocrafters' gathering in Louisville, October 1989, this is an extraordinarily handsome pamphlet and one which we will be delighted to have in our collection. Our thanks to Mr. Kramer.

In the last issue of the *Quarterly*, we mentioned former president William Barlow's gift to the library of his printed talk made at the Library of Congress and that the then-current issue of *The Book Collector* carried his excellent article on Baskerville. Now we have received from Bill an offprint of this article, and we are delighted to include it with his work in our collection.

A.S.

We are grateful to Rev. David A. Novak, who visited the Club on the occasion of our publication party for *Henry Chapman Ford, An Artist Records the*

California Missions in December, for giving us a copy of The Rowfant Club *Yearbook* 1981, Number 260 of 275 copies, printed at The Stinehour Press. From member F. Brooke Whiting II, we have received his second gift of the past year—but this time as a publisher—a charmingly printed booklet entitled *The Tower That Sat Down on Itself*, printed for Brooke by the Castle Press in an edition of 300 copies. This monograph by Wesley S. Griswold was written twenty years ago. The manuscript had been put away when Brooke decided to publish it on the occasion of Griswold's 80th birthday. The story concerns the sudden collapse of the Campanile in St. Mark's Square in Venice, 1902. It is extremely well written and our thanks to Brooke and Mr. Griswold.

A.S.

We have received from member Thomas Goldwasser a copy of his Preliminary Census of Ezra Pound's rare early poem, *A Lume Spento*, which was first published in "The City of Aldus" (Venice) in 1908. We are very impressed with this locative bibliography and it is understandable why this excellent census was published in the *Papers of The Bibliographical Society of America*, which is a tribute as well to our own scholar-bookseller.

A.S.

While in England recently, member Barbara Land bought for us a copy of *A Concise Chronicle of Typesetting Developments, 1886-1986*, published by the Wynkyn de Worde Society in association with Lund Humphries and compiled by L. W. Wallis in 1988. This is an important contribution to our collection on type and typesetting, and our sincere thanks to Barbara for this gift.

A.S.

Our belated thanks to member Dr. Edmund E. Simpson, who quite some time ago gave us a group of his printed Monotypes, including issues from 1962-1975, and a type catalogue of his type. Also from him, we have *Kenneth Hopkins On Writing*, to which Dr. Simpson contributed introductory comments, one of 109 copies printed at The Blackwood Press. In addition, we have recently received his first contribution for 1990, *A Wildflower Calendar*, illustrated each month with a native California flower printed very handsomely in color from linoleum cuts. It is a delight and hardly an "amateur" work; as always, Dr. Simpson's printing and color-block printing is exciting.

A.S.

Belated thanks to our continuing and regular contributor, Toni Savage of Leicester, England, for the latest of his extraordinary Phoenix keepsakes

numbering 321 to 325 . . . may we express our continuing pleasure and thanks.

A.S.

Members who enjoyed Jim Rawls' Dan De Quille volume, publication #165, done for the Club in 1980, will be pleased to learn of an "occasional" (i.e., irregular, not quite quarterly) serial publication titled *The Dan De Quille Journal*. A copy of Number One was recently given to the Club, and we see that it can be had for \$5 a copy from the publisher, Falcon Hill Press, Box 1431, Sparks, NV 89432-1431. The first issue contains two obscure items by the "poor man's Mark Twain," and three pieces about him by the editor, Dave Basso.

RICHARD DILLON

Ward Ritchie has given the Club a copy of his *Of Bookmen & Printers*, a 189-page quarto in a stout three-piece binding, published by Dawson's Book Shop in Los Angeles. The book was designed by Ward and printed by Premier Printing, who also did our *Book of Gaelic Airs*, and it is bound by Miriam and Bela Blau. This book is a selected compilation of articles written and published by Ward, at least three of which are difficult to come by, having been printed in small editions at his Laguna Verde private press. The final chapter is here printed for the first time. Lawrence Clark Powell has written a foreword in his always-engaging style. Copies may be had by writing Dawson's (535 North Larchmont Blvd., Los Angeles 90004), or from your local bookdealer; the price is \$50, and fifty signed copies in an incredible binding by Joseph D'Ambrosio are available at \$200.

A.S.

In the December issue, we noted the gift from member Joseph D'Ambrosio of a group of eight of his outstanding poster-broadsides, all produced in limited editions. This was a happy gift, but happier still is the news that Joseph plans to continue to build our collection of his work by giving us examples of his poster-art. His latest, *Five Poems* by Benjamin Saltman, was produced for Norman Tanis of California State University, Northridge. The ninth in the series of posters, this is another epic example of Joe's work, printed in 15 runs of silkscreen and one in letterpress.

A.S.

From member J. J. Walsdorf of Portland, Oregon, the Club has received his latest Christmas book, *William Morris: Master Printer*, by Frank Colebook, being a lecture to students of the printing school, St Bride's Foundation Institute, London, November 27, 1896(!). This small book was edited and an introduction contributed by William S. Peterson. This is the second of

Walsdorf's annual books printed for him by the Yellow Barn Press of Council Bluffs, Iowa, who have retained 200 copies of the 1400 for sale. These "specials" differ only in the printing of John DePol's frontispiece portrait, which in the special copies is done in two colors printed directly from the wood engraving, while the 1200 copies are printed in black and white, offset. This is a delightful book and it has two other DePol engravings: Sussex Cottage, the home of the Kelmscott Press, and an engraving of the Albion Press "especially made for work on the Chaucer—set up in January 1895." This book will happily join all our other books on William Morris, and our thanks to Mr. Walsdorf. A.S.

The Club has just acquired an intriguing association copy, as it contains the bookplate of John Henry Nash, of a much-wanted book for our printing collection. Written and compiled by one of America's great printer-instructors, Porter Garnett, the book is *The Laboratory Press*, 1927. It is the story of the great school of printing that Porter Garnett founded. It is profusely illustrated with examples of student projects set by hand and printed by them on a hand press. Before taking on the job at Pittsburgh, Porter was a noted printer, designer and artist in San Francisco. While working as a designer for H. S. Crocker, he produced a charming small book by Hildegard Flanner titled *Young Girl*, a copy of which he presented to the Book Club through Albert Bender, and it remains in our collection. Porter's death in 1951 was remembered with an insert in the *Quarterly* (Vol. XVI, No. 3) printed by the Grabhorn Press and written by David Greenhood, husband of Helen "Billy" Gentry, who were intimate friends of Porter's at Pittsburgh. A.S.

Board member Albert Sperisen, who also serves the Club as an active member of the Publications Committee, and as chairman of our Library & Exhibits Committee, has given us a copy of *William Morris and the Art of the Book*, published by The Pierpont Morgan Library in 1976. This important addition to our collection contains essays on Morris as book collector by Paul Needham, as calligrapher by Joseph Dunlap, and as typographer by John Dreyfus. As always, we are very grateful to Mr. Sperisen.

Serendipity

The Lapis Press has just announced a new poem by William Everson, *Mexican Standoff*, in an edition of 100 copies, signed by Everson and the engraver, Robin Eschner, at \$60 plus \$2.50 for first class postage, and tax where it applies. Copies may be had by writing the press at 1517 63rd Street, Emeryville, CA 94608. A.S.

The Club has just subscribed to a new quarterly—*The California Book Collector*, published in Redlands, CA. Vol. 1, #1, Summer 1989, has a good article on the Grabhorn Press, excerpts from a forthcoming book on William Everson and articles on “Book Care and the California Climate” and “Los Angeles Booksellers of 1897,” etc. An interesting issue and well edited by Dan Lewis, Robert Bartels and contributing editor Timothy Lefler. All well and good—but the production cries for a capable designer. From a technological and economical standpoint, the magazine was produced entirely on a Macintosh Plus and a Macintosh II and proofed on a Laserwriter Plus, using an Aldus Pagemaker, Adobe Illustrator and a Microsoft Word 3.01 software. All mechanical miracles, but why can’t someone realize that design is essential and that design cannot be produced on a machine. (As an example in point, see Jack Stauffacher’s contribution to the 1987 Book Club keepsake, entirely produced, by way of our letterpress friends, on an Apple Macintosh Plus and an Apple Laser Writer Plus, etc., but a *designer controlled* production.)

Nevertheless, we wish Mr. Lewis, et al, well and for those interested, their address is 625 South Eureka Street, Redlands, CA 92373, and the price for a one-year subscription is \$15.00

A.S.

Correction: The review in the December *Quarterly* of Christopher Skelton’s remarkable facsimile of the Golden Cockerel Press edition of *The Four Gospels* illustrated by his uncle Eric Gill, contained an error—the Doves *Bible* is five volumes, not four. *Mea culpa.*

A.S.

Book Review

California The Curious, by Ray Reynolds. Bear Flag Books, Box 840, Arroyo Grande, CA 93420-0840. 196 pp. \$12.95.

Lachlan McDonald must have a lot of fun editing and publishing his Bear Flag Books. They are so often a kick to read, as is this latest one. Ray Reynolds, an ex-newspaper man, has apparently been squirreling away for years little slips of paper bearing tidbits of odd information about California. In this paperback, he groups these snippets into such categories as nature, business, travel, women, health, death, entertainment, sports, art, inventions, names and—since this is California, after all—whole sections on law and order (including crime and disorder), and eccentrics.

The result of all this effort is a kaleidoscope catalogue of California oddities, a print version of the ubiquitous 19th Century “cabinet of curiosities,” only instead of abalone shells and Indian arrowheads we have here the

straight poop, in brief, on such momentous matters of Californiana as Farallon eggs, a trans-Sierra turkey drive, and barbed wire in the Mother Lode before it was, officially at least, invented.

This is an often droll, but always factual, handbook of worthwhile California trivia. The entries are illustrated with quaint old cuts, and there are two indexes, one to places and the other to persons mentioned in the text.

RICHARD DILLON

Library Notes

Our last Note should have included the other unique Rothenstein book, another Cranach Press item, and this omission is here amended: On 8 February 1928, Count Kessler sent a letter to Emery Walker requesting that a copy of *The Eclogues of Virgil* be sent to William Rothenstein (Walker was at that time the distributor for Cranach in England). That letter is included in our copy, as well as a letter from Walker to Rothenstein dated 17 February. The book is signed by William Rothenstein, and it is number 85 of 225 copies, of which 200 were for sale. This very interesting book was illustrated with wood cuts by Aristide Maillol, and with initials engraved by Eric Gill, as well as the title "Vergil" (sic).

While on the subject of great German printer-publishers, we note that we own the two-volume Bremer Press folio edition of Homer's *Iliad-Odyssey*, 1923-24. This spectacular set was handsomely bound by P. A. Demeter, a German master craftsman, in full blue levant tooled in gold. It was printed on a hand press in an edition of 615 copies, of which 580 were for sale. These two books are part of the group of books given to the Club in 1954 by an anonymous member—and in future issues there will be additional descriptions of other volumes in this wonderful gift.


One of the Club's important benefactors through the years has been Norman Strouse of St. Helena. Among his many gifts were two important incunables: A *Virgil* printed in 1476 by Antonio di Bartolomeo da Bologna (Miscomini). This is a folio bound in old vellum over boards and printed in Greek and Roman types, with historiated initials, one measuring 2 x 2 inches of Aeneas setting out on his voyages. Also, a *Biblia Latina* printed by Johannes Herbort de Seligenstadt in Venice, 1483, bound in full leather over boards, blind-stamped and with bosses (it was originally chained). The prime *modern* book that Mr. Strouse has given the Club is, of course, the Kelmscott *Chaucer*, bound in full vellum and housed in a lucite slipcase. The book also contains a four-page signature of the *Chaucer* printed on vellum.

There are several other uncommon books of importance which we will

describe in future Notes, but we will mention here two books printed on vellum, the Eragny Press edition of *Areopagitica*, 1904, one of ten printed on vellum and bound in full leather by McCleish; and *The Psalter from the Cranmer Bible of 1540* printed by the Essex House Press, 1902, being copy number six of ten printed on vellum, bound in limp green vellum with ties.

Correction: We erred in our last Library Notes in recording the Kelmscott edition of *Gothic Architecture* as one of 30 on vellum; it is one of 45 on vellum.

ALBERT SPERISEN



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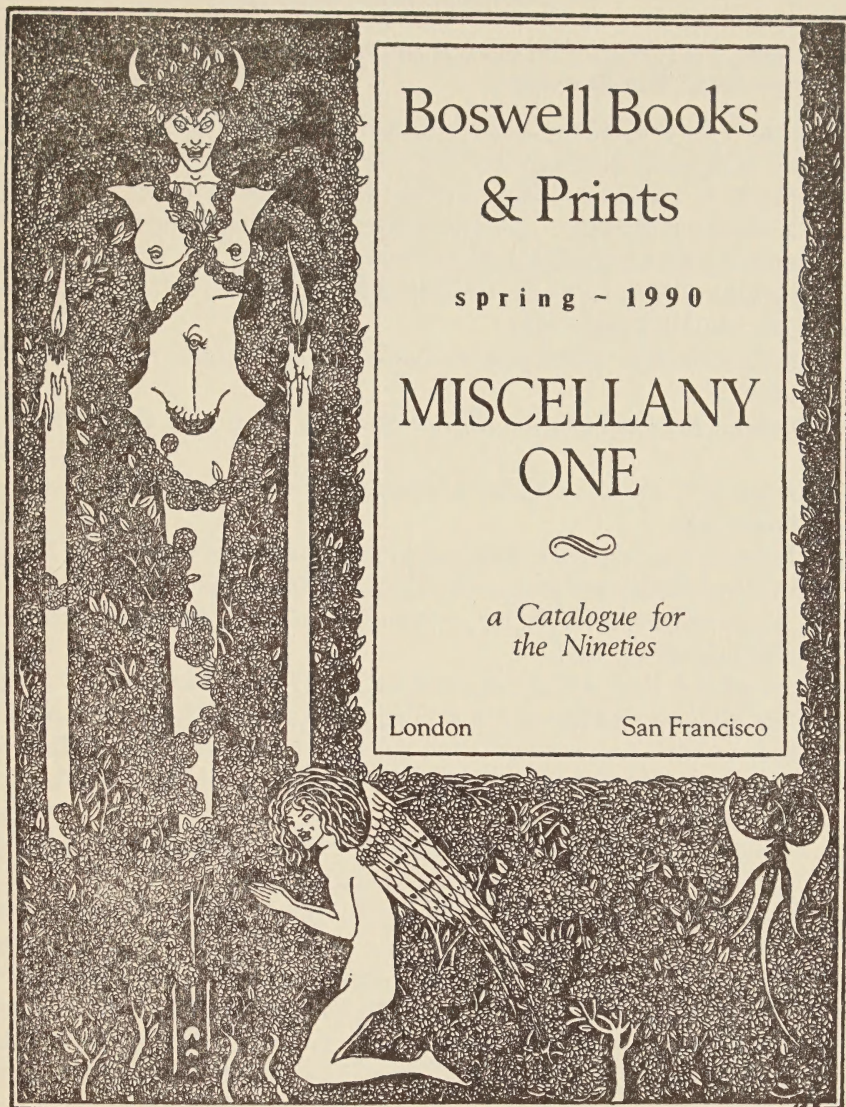
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Publications Available

Copies of the following are still available and members are invited to telephone or write the Club to place orders.

- Dan De Quille of the Big Bonanza.* Tamal Land Press, 1980. \$35.00
- BR A Panel Discussion at the Bruce Rogers Centenary . . .* by Harry Duncan, K. K. Merker and Ward Ritchie. Richard Hoffman, 1981. \$20.00
- A Trumpet of Our Own . . .* Selections from the Writings of the Noted Cherokee Author John Rollin Ridge. Black Stone Press, 1981. \$42.50
- Vignettes of Early California: Childhood Reminiscences of Juan Bautista Alvarado.* Patrick Reagh, 1982. \$35.00
- Edward Vischer's Drawings of the California Missions 1861-1878.* Arion Press, 1982. \$150.00
- Redwood and Lumbering in California Forests . . .* The Yolla Bolly Press, 1983. \$80.00
- Benjamin C. Truman.* California Booster & Bon Vivant. The Grace Hoper Press, 1984. \$27.50
- Baptism in Oil.* Stephen F. Peckham in Southern California 1865-66. Designed by Ward Ritchie and printed by The Castle Press, 1984. \$45.00
- Mexico on Stone.* Lithography in Mexico, 1826-1900. Jonathan Clark at The Artichoke Press, 1984. \$115.00
- Romualdo Pacheco.* A Californio in Two Eras. Patrick Reagh, 1985. \$57.50
- The Allen Press Bibliography.* A Facsimile with Original Leaves and Additions to Date. Including a Checklist of Ephemera. Designed by Lewis Allen; offset lithography by Mastercraft Press, letterpress by Arlen Philpott at his Tamal Land Press, 1985. \$150.00
- The Engraved Bookplates of Eric Gill 1908-1940.* Designed and printed by Christopher Skelton at his September Press, 1986. \$25.00
- Frank Norris: Collected Letters.* Wesley B. Tanner and Wm. Henry Powers, 1986. \$85.00
- The Log of Apollo.* Joseph Perkins Beach's Journal of the Voyage of the Ship *Apollo* from New York to San Francisco, 1849. Arion Press, 1986. \$75.00
- Art Deco.* The Books of Francois-Louis Schmied Artist/Engraver/Printer. Designed by Ward Ritchie and printed by Premier Printing Corp., 1987. \$90.00
- Texas Argonauts.* Isaac H. Duval and the California Gold Rush. Wind River Press, 1987. \$140.00

Prospectuses available upon request. Also available are a number of our keepsake series, and keepsake slipcases may be ordered, \$14.00 for blue cloth and \$16.00 for half leather.

Slipcases are also available in cloth and half leather for the *Quarterly News-Letter* (each case holds eight issues) at the same prices.

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